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THE BVE DAILY

BROADCAST & PRODUCTION: FROM CREATION TO CONSUMPTION

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CHANNEL 4 DEMANDS THE CLOUD

Aspera

Stand: J15

By Philip Stevens

Simon Christie, broadcast systems engineer at Channel 4 and Michelle Munson, CEO, Aspera

Britain's Channel 4 has selected Aspera to provide the rapid and secure transfer of thousands of hours of video content to the cloud for its 4oD, video-on-demand, service. Using Aspera On Demand, IBM's cross-cloud high-performance transfer platform, significantly reduces the time it takes to transfer over 100 hours of new video content each week – amounting to 100TB of data annually.

The transfer capacity can be scaled-out as needed to meet demand, and the deep integration of the Aspera FASP high-speed protocol with the underlying cloud-based object storage APIs, ensures maximum speed end-to-end, while adding key transfer management features, such as adaptive bandwidth control, pause, resume and encryption over the wire and at rest. Large collections of small files for 'tiled' video formats, such as HLS, are transferred equally as fast as big video files, and up to ten times faster than typical cloud transfer technologies. As a result, content is transferred securely from Channel 4's playout centre in West London directly to its cloud object storage in Ireland.

"We decided that Aspera was a mature, fast, reliable and secure solution capable of handling the high volume of video content delivery direct to cloud storage," reported Simon Christie, broadcast systems engineer, Distribution and Broadcast Technology, Channel 4. "The speed, efficiency and reliability that Aspera On Demand provides gives us confidence that every part of the package file is delivered on time and without corruption."

Michelle Munson, CEO of Aspera, added, "Aspera On Demand enables broadcasters to reap the benefits of the cloud by delivering their content directly in the fastest, most efficient way. Channel 4 can predictably transfer a greater volume of content to the cloud, enabling them to satisfy growing viewer demand for cross-platform services."

INSIDE

BVE SHOW DAILY SPONSORED BY

AJA VIDEO SYSTEMS

Hall/Stand G20

Alexa Mini makes debut
The Alexa Mini can record 4K UHD ProRes Images for real-time 4K UHD output p3

Translating TV – The value of formats
Senior figures from Zig Zag Productions, World Media Rights, FremantleMedia and Pernel Media discussed the most valuable TV formats in the UK p4

Standards delivery
UK broadcasters such as the BBC and ITV had adopted Signiant solutions in preparation for DPP compliance p29

iPad switcher goes live to air
Teradek has launched an app that allows users to do a whole, multi-camera video production from an iPad p30

Upgrade path: Kevin Fitzgerald with Hitachi's new SK-UHD4000 Ultra HD camera

TRADITIONAL CAMERA SYSTEMS GO ULTRA HD

Gearhouse Broadcast/Hitachi

Stand: B12

By David Fox

Hitachi's new SK-UHD4000 was the first conventional, 2/3-inch system camera to go Ultra HD, and Gearhouse Broadcast liked it so much that it bought the entire first production run (50 cameras). It has already used them for live sports in Australia, and on lots of broadcast trials, such as a live talk show and Sky Sports' Ryder Cup coverage. For the ATP tennis, Gearhouse had four UHD cameras and did a separate 4K production as well as providing HD pictures for broadcast.

"Everybody felt that the resulting HD pictures were better than standard HD. There was a perceptible difference," said Kevin Fitzgerald, sales and systems integration manager, Gearhouse. He likes that the camera has four CCDs, to give high resolution, uncompressed pictures.

"It's got both 4K and HD outputs on the same CCU, so we can put the same workflow into the truck, and as people want 4K, we can switch over to that," providing an easy upgrade path.

"The demand for Ultra HD is becoming quite regular now. People are thinking about how to do live production [in HD] and keep the [UHD] quality for archive," he added.

Almost all of a production can now be done in UHD relatively easily, but Fitzgerald believes that "NAB will see a large shift in production workflow for Ultra HD." Post production has been the most difficult area so far, "but there will be a lot of new products coming out soon that will dramatically change that. We are very close to having a full workflow in place."

The world's first SD, HD and Ultra HD 6G-SDI routers with built in monitoring!

Smart Videohub is the world's first 6G-SDI Ultra HD mixed format router with built in video monitoring and spin knob router control. This means you can simultaneously route any combination of SD, HD and Ultra HD video on the same router at the same time! The revolutionary new visual routing lets you see router connections as video on the built in LCD. Simply spin the knob to scroll through video and select your routing.

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ALEXA MINI MAKES DEBUT

Arri

Stand: J30

By David Fox

The Alexa is the most popular camera for high-end productions, but if you want to use it with octocopters, small rigs or in confined spaces, it's just too big, which is why Arri has developed the Alexa Mini.

It uses a lightweight carbon housing and solid titanium PL mount, which connects directly with a new internal sensor mount to ensure a stable flange focal distance, even when using large lenses. Its interchangeable lens mount can be replaced with any of those designed for the Arri Amira, allowing the use of B4 video and EF mount stills lenses. Like the Amira, the Mini can record 4K UHD ProRes images, for real-time 4K UHD output and simple pipelines for high-resolution deliverables.

It can be operated as a normal camera with Arri's MVF-1 multi viewfinder, or with an on-board monitor and controlled via the user button interface on the camera body, or via wireless remote control (iOS or Android devices can also remotely control camera functions such as the motorised internal ND filters via Wi-Fi).

Michael Jonas shows off a pre-production version of the new Alexa Mini

"It can record internally at up to ProRes 4444 XQ, but Codex will provide a multi-camera recorder (which will probably be available in September) that will record up to four Minis at a total of 280 frames per second using 2.8K Arriraw," explained Michael Jonas, Arri's product manager for camera systems. The maximum frame rate per Mini is 120fps (2.8K Arriraw). The Codex recorder will offer eight channels of HD-SDI input plus metadata and embedded audio.

Deliveries of the Alexa Mini will start in May, from about £25,000.

"We're going to need to use more realistic CG renderers, meaning changes need to be made to how we capture" - Michael Stein, MPC

TECHNOLOGY REVOLUTIONISING THE POST PRODUCTION INDUSTRY

Post Production Theatre

By Holly Ashford

High resolution, sound, colour, frame rate, stereoscopic 3D, interaction, platforms for content consumption: these are the current tech trends identified by Michael Stein, head of technology at MPC, in a keynote session on the first morning of BVE.

He honed in on virtual reality (VR) as one technology which has seen recent improvement, and pinpointed three companies which he believes will be instrumental in helping create the future of entertainment: Jaunt VR, London studio Visualise, and GoPro.

With new methods of content acquisition and consumption, it is necessary for those working in production and post production to adapt to meet the needs of content providers. Stein stressed that we need cameras capable of capturing a higher range of content at higher frame rates. "Custom formats for stereo and VR are needed, and we're going to need to use more realistic CG renderers, meaning changes need to be made to how we capture." However, this will result in "an insane amount of metadata that goes along with it", for which, he said, we will need more storage.

"We'll need better tools for compositing and integration and we'll need to adapt by having better review processes in post production." This means a new workflow, as "working in VR is not the same as working in anything else."

There are new technologies, new content and new methods of delivery and to adapt accordingly, "we need to embrace that future," concluded Stein.

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TRANSLATING TV – THE VALUE OF FORMATS

Producers' Theatre

By Holly Ashford

Senior figures from Zig Zag Productions, World Media Rights, FremantleMedia and Pernel Media came together at BVE to discuss the most valuable TV formats in the UK, and how these can be successfully translated for an international audience. Simon Paterson, broadcast journalist and TV news presenter, chaired the panel.

A successful international format must be four things, opened Vasha Wallace, senior vice president of global acquisitions and development at FremantleMedia. It must be stable, ensuring it does well in different countries and with different budgets; transferable; repeatable; and promotable. So what does it mean to talk about a 'British format'? "We only make stuff for the international market," said Alan Griffiths, CEO, World Media Rights.

"We won't finance unless it can go to many countries." World Media Rights specialises in programmes about war, romance, action, adventure and mystery, and most programmes feature dramatic reconstruction. "We're using British creativity," Griffiths continues, "and selling it to a global market."

The panel at BVE discussed the most valuable TV formats in the UK, and how these can be successfully translated for an international audience

Samuel Kissous, president of Paris-based Pernel Media, agrees on the creative strength of the UK: "I've noticed that the British formats have been the best ones. There is a lot of creativity in the UK." He puts this down to the small number of big, successful channels, BBC, ITV, Channel 4 and Channel 5. Danny Fenton, CEO and executive chairman of Zig Zag Productions, believes the term is more fluid: "Formats by their nature don't have boundaries." The debate followed that formats are always changing and although most are transferable, there are often tweaks and alterations needed to suit local audiences. Yet the panel agreed on the strength of homegrown formats, and Wallace named Britain's production expertise as "second to none". She added, "Globalisation has meant good ideas can come from anywhere and launch in places they may not have launched before," which will surely assure the future of British formats at home and overseas.

STORNEXT PRO FOUNDATION LAUNCHED FOR SMES

Quantum

Stand: R24

By Heather McLean

Quantum has announced the launch of StorNext Pro Foundation in Europe. StorNext Pro Foundation is Quantum's new low cost, integrated shared storage system designed specifically for smaller workgroups. Targeted at media professionals in post and broadcast as well as those managing corporate and government video, StorNext Pro Foundation is the latest addition to the StorNext Pro Solutions line and is built on Quantum's StorNext 5 collaboration and workflow software.

Ready to deploy within new or existing networks, StorNext Pro Foundation gives smaller production workgroups a high performance, attractively priced solution for managing content, from ingest to delivery to archive. The underlying StorNext 5 platform enables versatility to ensure that, as customers' workflows evolve, the solution will provide the power to meet their needs for content ingest from multiple sources, collaborative content creation, on-time delivery in any format and content preservation for future monetisation.

Laurent Fanichet, product marketing manager for scale-out storage, EMEA, told *The BVE Daily*: "We have traditionally worked with large enterprises such as the BBC but there are a lot of small studios, which are increasingly competing with large studios, who are looking for end-to-end packages. Pro Foundation is a complete, tested, certified solution made for the small to mid-sized market, from three editors and up; it gets them on the road and includes lots of options for growth and capacity. After they have outgrown Pro Foundation, we can scale up systems with the studio."

StorNext Pro Foundation comes in either 48TB or 96TB configurations, which support five and seven simultaneous Xsan/Windows/Linux SAN clients respectively, including two Windows/Linux SAN clients as core system components. The 48TB configuration is upgradable to 96TB. Customers also have the option of purchasing a StorNext AEL500 tape archive with either configuration.

TOUGHNUT WMT AGILE 2.0 R LAUNCHED

Mobile Viewpoint

Stand: R33

By Heather McLean

Mobile Viewpoint has introduced a ruggedised edition of the WMT Agile 2.0 HD video transmission backpack. The Agile 2.0 R was developed following client demand for smaller, lighter encoders built for harsh environments, following the launch of the WMT Agile 2.0 HD at IBC last year.

The system is small enough to fit between a camera body and battery pack, or can be carried in a small backpack.

The device offers up to eight 4G modems, HD-SDI/CVBS/HDMI input, a LAN connection, satellite/KA-sat/BGAN support and 32GB of removable storage for recording video locally, ready for editing.

Mobile Viewpoint CEO and research leader Michel Bais said: "We wanted to offer our customers the option to use our WMT Agile 2.0 IP bonding encoder in harsh environments. Up to eight industrial 4G modems are built inside the body of the WMT Agile 2.0 R, with a small aerial array specifically designed for this casing. Like all our other systems we integrate the newest industrial modems, which deliver much better bandwidth compared to USB dongles."

The new WMT Agile 2.0 R fits between the recently introduced bigger WMT Expert 265 backpack and Mobile Viewpoint's WMT Live iOS and Android apps. All of these products, as well as the rackmount encoders, are tightly integrated with the WMT VideoManager for remote monitoring and management.

MOJITO READY TO MIX 4K IN CREATIVE CLOUD

Matrox Video

Stand: J19

By Michael Burns

A 4K video monitoring card is heading up a raft of video hardware on show at BVE.

Users of Adobe's Creative Cloud are the target for the Matrox Mojito 4K. This quad 3G-SDI, 4K video card is for use with Adobe's professional video editing tools on Windows platforms, allowing users to ingest, edit, render and export in full 4K. The card comes with optimised Adobe Mercury Transmit plug-ins for Premiere Pro and SpeedGrade and WYSIWYG support for After Effects and Photoshop.

It provides 10-bit H.264 intra-frame rendering and enables realtime monitoring and output of video footage at resolutions including 4K (4096 x 2160), QFHD (3840 x 2160), 2K (2048 x 1080), HD and SD. Frame rates up to 60 fps are supported, even at 4K resolution.

The single ¾-length PCIe card with five full-size BNC connectors directly on the card bracket also supports up to 16 channels of SDI embedded audio.

Unlike professional broadcast monitors that accurately display your video in full resolutions and with proper colour representation, computer monitors don't have the ability to show every pixel, nor can the system GPU account for colour space conversions. Matrox said the Mojito 4K provides an editing and monitoring solution that supports true 4Kp60, letting you know that what you see is what you will be delivering.

Also on display from Matrox is the MicroQuad multiviewer, the Convert DVI Plus HD-SDI scan converter and the MC-100 dual-SDI to HDMI mini converter.

Adobe Creative Cloud users can ingest, edit, render and export in full 4K with the Mojito 4K

OSCAR PISTORIUS TRIAL BROADCAST PARTNERSHIP

Sematron

Stand: M16

By Heather McLean

Global news agency, Thomson Reuters, successfully broadcast live HD coverage of the entire Oscar Pistorius court trial, via a partnership between hardware supplier Sematron, global satellite operator Avanti Communications, and Broadcast IP Systems (BIPS).

Since March 2014, coverage of the high profile trial has been beamed in HD to millions of viewers across the world by Reuters and its commercial partners. Sematron is talking about its part in the solution here at BVE.

Beaming HD coverage of the Pistorius trial globally, Sematron is part of the team

Sematron's TP100, a lightweight, easy-to-deploy terminal and modem, powered directly from camera batteries, was used as part of the solution. This removes the need for a heavyweight generator. Additionally, the modem has built-in Wi-Fi for even more flexibility for SNG customers.

Dave Nicoll, business manager at Sematron, commented: "The Holkirk (a Sematron company) TP100 has proven itself as a truly versatile Ka-band terminal. It operates on Avanti's satellite fleet to cover high profile live events in Europe, the Middle East, Russia and Africa. Our product is the perfect combination of size, weight and performance to deliver high quality HD video, radio and internet to the bureau staff."

While George Johnson, technical coordinator at Reuters, said: "As the world's largest news organisation, our reputation rests in the hands of our trusted suppliers. Reuters is proud to pioneer global SNG solutions and often from the remotest of locations. Sharing the same vision as us for agile and reliable broadcast services, we are excited to deepen our commercial partnership with Avanti, Sematron and BIPS."

COLOURFUL CONTENDER FOR 4K POST, QC AND GRADING

Sony

Stand: F50

By Michael Burns

Sony claims its 30-inch 4K OLED monitor is a 'vital tool' for colour grading and QC

BVE is the European show debut for the 30-inch BVM-X300 4K OLED Monitor aimed at content producers with a HD or UHD workflow. With an OLED panel equipped with 4K (4096x2160) pixels, Sony said the BVM-X300 was a vital tool for applications such as colour grading and quality control in 4K. In addition, the BVM-X300 supports high dynamic range mode and a wide colour gamut conforming to DCI-P3 and most of the ITU-R BT.2020 standard. Furthermore, it supports S-GAMUT3.cine and S-GAMUT3.

Sony claimed this would ensure that for post production tasks the blacks would be black, and peak brightness would be reproduced more realistically with colours that are typically saturated in a conventional standard dynamic range. The company added that the HDR mode can brilliantly express sparkling town lights and stars in the night sky.

Multi-format support in the BVM-X300 means the monitor can display 4K, 2K, UHD and HD at various frame rates. HD signal support includes 3G-SDI single link for 1920 x 1080/50p 60p, YCbCr 4:2:2 10-bit, and 3G-SDI dual link for 1920 x 1080/50p 60p, 4:4:4 12/10-bit. It supports both 2 Sample Interleave (2SI) and Square Division signals

David Cheesman, North European sales manager at Sony Europe, said: "BVE is always an exciting opportunity for us to showcase our latest solutions and customer projects in the UK. We're showing the strength of our line-up, enabling customers to use the best tools from acquisition to post production."

Sony is co-sponsor of the 4K theatre at BVE. Presentations offer insights into the latest 4K developments in acquisition, post production and delivery through a variety of panel discussions and case study sessions.

TERRABLOCK SHARES NEW PERFORMANCE BOOST

Facilis

Stand: R30

By Michael Burns

Built for post production and content creation, TerraBlock V6.1 offers a host of new features

TerraBlock V6.1, the multi-platform, high-performance shared storage solution, is now shipping.

Version 6.1 includes performance enhancements as well as improved interoperability with third-party applications.

One such integration involves archive and data management applications with partner company, Storage DNA, which is showcasing its technology running together with TerraBlock at BVE.

Facilis said its shared storage enables collaborative workflows with all popular editing platforms and supports a wide range of industry-standard creative applications and formats including full 4K DPX.

Key features found in TerraBlock V6.1 include support for Apple OSX 10.10 (Yosemite) and support for multi-user write libraries in Final Cut Pro X 10.1.3. Flexible connectivity options include 8/16Gbps fibre channel and 1/10Gbps ethernet through Facilis' Shared File System.

There is a new Volume Monitor for tracking available space and locating volumes, shared file system performance and compatibility enhancements and support in LDAP/Active Directory for nested groups and users across organisation units (Ous).

In addition V6.1 adds qualification for Red Epic Dragon 6K workflows, NewTek TriCaster capture to multi-user write volumes and for Sonnet Twin 10G Thunderbolt 2.

Al Rao, VP Sales at Facilis, said, "Over ten years, Facilis has evolved a technology platform that helps facilities and broadcasters expand their creative capabilities while also simplifying day-to-day operations.TerraBlock Version 6.1 is a reflection of our ongoing efforts, and we believe it will be well received in the UK where we have a large and dynamic user community."

TerraBlock V6.1 is available today to customers holding a current support contract.

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FREE PRO TOOLS OFFERS ENTRY TO MUSIC MARKET

Avid

Stand: F60

By Michael Burns

Avid said Pro Tools | First is simple for beginners, yet sophisticated enough for experienced musicians

Pro Tools | First, a free version of the Pro Tools digital audio workstation (DAW), has been released, offering many of the same music creation capabilities used by top artists and recording studios worldwide.

The company has also announced Avid Marketplace, which allows Pro Tools users to engage in a community of artists, acquire new plug-ins and apps as they need them, and easily store and share their work on a global platform.

With Pro Tools | First, Avid said artists can quickly turn ideas into professional-sounding songs by recording, using software instruments, and applying audio effects. It allows users to record up to 16 audio tracks, use loop recording to capture multiple takes, choose from a selection of session templates and create musical parts with virtual instruments (VIs).

Pro Tools | First saves and manages sessions securely in the cloud, enabled by the Avid MediaCentral Platform. This allows users to log into an Avid account and access and work on music from any Mac or PC with Pro Tools | First installed. Anytime changes are made, the project syncs with the cloud as soon as it's saved. As a special introductory offer, artists can work on and store up to three Pro Tools | First projects in the cloud for free.

The integrated Avid App Store in Pro Tools | First provides AAX plug-ins and 'First' bundles on the Avid Marketplace.

The Avid Content Marketplace provides a new channel for artists to monetise their work by sharing it with a wide network of potential purchasers – with all licensing and rights agreements worked out through automatic templates. With the Artist Community of Avid Marketplace, media professionals and organisations can search for the skills and specialties they need, and start a working relationship.

HALO POST MASTERS NEARLINE STORAGE NEEDS

Object Matrix

Stand: R16

By Michael Burns

London-based Halo Post Production has complemented its Avid production platform with the integration of nearline object storage from Object Matrix.

Halo Post offers diverse services across the film and TV industry including editing, finishing and sound production. Having recently acquired Hackenbacker Studios, the facility now has a number of sites located in the London area.

In order to ensure continuity of the business across all workflows and sites, the team at Halo sought to replace its existing nearline storage platform with a secure solution that could grow in line with the business needs.

Daniel Napier, chief engineer, Halo Post Production, said: "As more content enters the facility from a growing client base, we recognised the need to implement a tiered storage and integrated workflow strategy that meets the companies tactical and strategic requirements. Choosing a nearline storage platform to fit into our vision meant that it not only had to fit into our current working environment but also be able to scale in line with future requirements."

Halo turned to Altered Images to supply a 280 terabyte (usable), 10gigE connected MatrixStore cluster. A self-managing solution that can support multiple workflows, MatrixStore was chosen as it met all the elements in Halo's decision making progress, including tight integration with Avid Interplay and existing Avid-based infrastructure and the ability to scale in line with business requirements.

As part of an Object Matrix workflow, Altered Images also supplied Object Matrix hub servers providing SMB access, InterConnect for Avid Interplay archiving, Move2 Xendata for deep LTO integration and MXFS for direct client access.

DPP-COMPLIANCE TOOL UPGRADE BOOST

Vidcheck

Stand: E50

By Michael Burns

Vidcheck claimed that 98 per cent of UK post production companies are using Vidchecker

The latest version of Vidchecker, version 6.2, is on show at BVE 2015.

Vidchecker automates the correction of video levels to broadcast specification, and corrects audio levels, including loudness, to meet the EBU R128 standard.

Vidcheck claimed its automatic quality control (AQC) software has recently seen greatly increased adoption, quoting an independent survey that reported that 98 per cent of UK post production companies use Vidchecker. This was due to the introduction of the Digital Production Partnership (DPP) requirement that all new content delivered to major UK broadcasters must now be file-based and conform to the DPP's specified file format.

The company said its software enables media files to be automatically checked for conformance to established DPP requirements. It automatically takes advantage of multi-core and multi-thread processors to process multiple files simultaneously.

Vidchecker 6.2 includes test template updates to DPP spec V4.3, released December 2014, and additional DPP-required AS-11 MXF file structural tests. Photo Sensitive Epilepsy (PSE) flashing and pattern testing has also been updated. A PSE certificate is now available as part of the Vidchecker-generated report. The report file names are also now fully customisable as well as the report formats.

User interface improvements to Vidchecker 6.2 include the user ability to add notes and changes to individual alerts raised in the test results and reports. All changes are recorded in the QC audit trail.

Vidcheck customers with a current maintenance agreement will automatically receive the new version.

Thomas Dove, Vidcheck CEO, said: "We are delighted with our success in the UK. With so many companies using Vidchecker for QC of their media files and DPP testing, it is by far the most widely used AQC tool in the UK."

CION™

Science of the Beautiful™

Science of the Beautiful

CION is the new 4K/UHD and 2K/HD production camera from AJA. Shoot vivid detail with vibrant colors at any resolution. Effortlessly unite production and post by shooting directly to edit-ready Apple ProRes 4444 at up to 4K 30fps, ProRes 422 at up to 4K 60fps, or output AJA Raw at up to 4K 120fps. CION ships with PL mount; EF, B4, and F-mount options available from third parties. Unrivalled monitoring output options put CION at the heart of production.

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OPINION

4K IS NO LONGER THEORY

IT'S HERE AND THE DEMAND FOR DISTRIBUTION IS CLEAR

Simon Westland, director of sales, Blackmagic Design, EMEA

You can follow Blackmagic Design on Twitter @Blackmagic_News

Stand: K20

There have been a lot of test productions taking place over the course of the year: what have we learned about 4K workflows over the past year?
It's now clear that 4K is here and no longer a theoretical entity. As well as test broadcasts for live sporting events, many high end television series are already being shot in 4K and above. As well as producing beautiful image quality, the 4K workflows that have been implemented also serve to extend the distribution life of new content, providing excellent quality content for today's HD transmissions, as well as when UltraHD broadcasts become the standard in the future.

Where are the weak points in the production chain?
4K naturally brings its own challenges, given the increased volume in file size. As well as increased storage requirements, handling 4K material throughout the workflow, from acquisition through to post, greater resources and processing capabilities are required, whether in the camera, NLEs and finishing systems.

What work, if any, is there still to do on the acquisition side of the 4K process?
Technology never stops, so there will be continuous developments in cameras, storage, codecs, much in the same way that HD acquisition has developed to the point that we can now shoot in HD on most mobile devices.

Where is demand for 4K capable products coming from?
We're seeing demand from across all markets, and now that there are products available that fit most budgets, there are no barriers to 4K acquisition. We're seeing independent filmmakers, major studios, broadcasting, live events all looking to produce fantastic content in 4K. Whilst we are yet to have full scale 4K broadcasting, the tests that have been conducted over the past few months by major broadcasters prove that the demand for 4K distribution is there.

What is the chance of some form of standardisation coalescing around 4K production?
It's already happening. Distribution standards and technology standards will also influence production standards too. We're already seeing how our 6G-SDI and 12G-SDI technology has enabled the development of products that can deliver 4K content, as well as continuing to support HD and SD production requirements.

The EBU is among the increasingly loud voices suggesting a pause and putting industry efforts behind UHD Phase 2. Is this a valid strategy?
4K transmission is naturally a huge challenge for broadcasters and not one that will be easily solved. However, it is clear that there is major customer demand for 4K already, thanks to the plummeting costs of UltraHD TVs and the upscaling quality that consumers can now see in their home sets. It would be extremely difficult to pause this demand.

What's your best guess for the start of mass market 4K?
There has been a huge uptake in 4K production already and it's clear that this is only going to increase rapidly. It's not out of the realms of possibility that we start to see 4K satellite broadcasts at this time next year.

BROADCASTERS TO BENEFIT FROM 'CUTTING THE CORD'

Garland

Stand:L16

By Heather McLean

Camera teams around the world already realise the benefits of being able to transmit their broadcasts directly from their cameras to media centres without the restrictions of cable connections. The team at ABonAir continue to ensure those benefits keep improving, and their latest products in their 400 series are no exception.

"Garland has provided the ABonAir wireless broadcast transmitters for use in outdoor sports, news coverage (ENG), reality shows, and live events," said Lorna Garrett, director of Garland, ABonAir's UK partner. "The new 400 series products offer increased coverage, improved picture quality and flexible antenna deployment. The systems' lightweight transmitter is easily attached to any professional camera."

The product line uses full MIMO radio architecture and employs multiple antennas at both the transmitter and receiver to enhance transmission performance and ensure improved coverage, even in the most radio-challenging environments. Combining signals into one in the receiver produces better coverage and link stability.

The AB400s also benefit from a new H.264 CODEC with enhanced picture quality of +1dB.

Many top level broadcasters, including the BBC and Fox Sports, already employ the Stype kit

KEEPING ON TRACK

Stype

Stand: B34

By Philip Stevens

Visitors to Stand B34 have the opportunity to see the Stype kit performing live in synergy with Viz virtual studio. Stype kit is a bolt-on camera tracking system for a Stanton Jimmy camera crane. The system doesn't require any additional external sensors or infra-red cameras to deliver precise positional data of the camera in 3D space. Stype kit is also specially designed so that no physical modifications of the camera crane are needed. This guarantees fast setup times and even enables producers to use it on different broadcast locations throughout the day. On top of that, the kit is exceptionally portable, making it easy to use for outside virtual reality broadcast.

Many top level broadcasters, including the BBC and Fox Sports, already employ the Stype kit – both inside studios in a strictly controlled environment or at the football stadium. The system can be paired with any render engine currently available on the market including Vizrt, Orad, Wasp3D, RT software, BrainStorm, XPression.

The powerful lens calibration feature – which is carried out within the kit itself – allows users to focus more on the creative aspect of the project and less on technicalities.

INBRIEF

DigiLink transports

Artel Video Systems is showcasing its DigiLink media transport platform, a comprehensive solution for transporting broadcast-quality media across IP networks, direct fibre, and optical backbones. Broadcasters and service providers are rapidly transitioning to all IP-based media networks, and Artel's robust and compact DigiLink platform is designed specifically to meet their needs for reliable, high-performance, and easy-to-deploy media transport solutions.

Stand: N40

INBRIEF

High resolution video

Guntermann & Drunck (G&D) is showing its new solutions to extend and switch 4K video, USB 3.0 as well as new KVM extensions. For the first time at BVE, G&D is introducing its components to transmit high resolution video via matrix to the British market. They support a bandwidth of 300 mega pixels/s allowing 2K and 4K resolutions (up to 2560 x 1600 @ 60 Hz or 4096 x 2160 @ 30 Hz).
The KVM products let users integrate computers and monitors with DisplayPort into heterogeneous matrix switch installations (ControlCenter-Digital and DVICenter). Any modules transmit signals using CAT cables or optical fibres and therefore are able to bridge distances up to 10,000m.
Stand: L44

MAM innovations

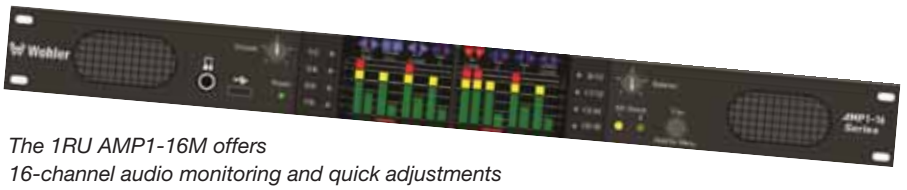
Masstech, co-exhibiting with partner PlayBox Technology, is demonstrating how the tight integration of the two companies' solutions enables unified broadcast environments from ingest and production to playout and archive, with content and metadata and automatically accessed and moved under a single asset management system.
Solutions from Masstech's Enterprise and News business units are being featured, both built on the same underlying, interoperable technology foundation. Masstech for Enterprise is the complete media asset management and archiving solution for today's file-based media operations. It replaces operational complexity and time-consuming media management tasks with flexible, automated workflows accessed through drag-and-drop interfaces. Masstech for News allows journalists to automatically access content directly from popular newsroom system interfaces.
Stand: F12

MULTI-FUNCTION MONITORS COVER ALL BASES

Wohler Technologies

Stand: LO1

By Michael Burns



The 1RU AMP1-16M offers 16-channel audio monitoring and quick adjustments

New audio and refined multi-format monitors are on show, offering a comprehensive battery of features.

Wohler's new AMP1-16M dual-input SDI audio monitor provides high-performance monitoring of embedded audio in two 3G/HD/SD-SDI streams. The 1RU system de-embeds and provides metering and monitoring of any or all of the 16 audio channels in the selected stream. Bright 2.4in LED-backlit LCD displays enable one-touch monitoring and summing of any selected channel pairs to built-in speakers, headphones, or XLR-balanced analogue outputs. The AMP1-16M monitor also features remote access for setup and storage of user-defined presets via Ethernet and USB connections.

It offers gain adjustment/trim of individual audio channels with the ability to assign channels as left, right, or centre to the internal audio system and the analogue outputs. It can also offer both pass-through of each SDI input and a re-clocked output of the selected monitored SDI stream refinements have also been made to the AMP2-E16V audio/video processing monitor. The unit features simultaneous multi-format monitoring, quick program selection, instant stereo downmix, loudness monitoring, internal channel mixing and audio delays. The AMP2-E16V offers Dolby Zoom, Dolby E line position, and CRC error monitoring, as well as automatic system configuration based upon signal inputs, 32 system configuration presets, an internal help system, and software updates via Ethernet.

Audio processor card options allow easy configuration for multiple SDI, AES I/O, and analogue I/O signals with connections to external surround systems. A new AVB monitoring option card on show at BVE allows AVB channels to be mixed, level-adjusted, and monitored alongside AES, SDI, analogue, and other input types.

Further enhancements include new processing modules and newly developed software that expands the feature set and capabilities to include extended audio interfacing.

ASSURED SHARED STORAGE

Dot Hill Systems

Stand: S17

By Michael Burns

The Ultra56 chassis houses up to 56 3.5in large form factor drives

The AssuredSAN Series of storage arrays is being showcased at BVE, with systems supporting multiple streams of content in HD, UHD and 4K resolutions.

AssuredSAN storage arrays can incorporate multiple storage device types in the same NEBS compliant MIL spec enclosure, including SSD, SFF and LFF spinning disk. Dot Hill claimed that by combining this versatility with accelerated read-write performance, the AssuredSAN models were perfect for speeding up editing, production or rendering while virtually eliminating dropped frames, resulting in time and money savings for facilities.

On show at BVE is the AssuredSAN Ultra48 series, which Dot Hill claimed sets a new storage standard for post production workflows.

Offering 6400 megabytes per second sequential reads and 5300 megabytes per second sequential writes, the array is intended for video editing, finishing, rendering and streaming.

The shared storage system works with shared file systems like StorNext and Xsan to support multiple simultaneous streams of 2K, 4K, HD and 3D content, without dropping frames.

Also on show, the Ultra56 AssuredSAN High-Density arrays are designed for larger storage installations and media archive solutions.

A storage system comprised of Ultra56 RAID arrays and accompanying JBODs can scale to 1.34 petabytes of capacity. The Ultra56 models make use of platinum rate power supplies, require less cooling, operate quietly, and are able to maximise storage in a 4RU space.

Following a redundant design approach, the AssuredSAN arrays have dual active-active controllers for higher performance and failover, hot swappable drives as well as dual power supplies and fans.

IP TRANSITION

Argosy

Stand: P50

By Philip Stevens

An international supplier of cables and infrastructure products, Argosy is demonstrating its growing capabilities as the industry moves towards a more IP-centric future. In particular, it will show a new product line recently added to the Argosy portfolio. ATEN has recently signed a partnership agreement by which Argosy becomes the global distributor for the company's products in the broadcast industry. ATEN is a leading provider of IT connectivity products, notably KVM (keyboard, video, mouse) switchers and extenders. At BVE 2015, Argosy is showing how operational areas can be simplified through the use of ATEN products, allowing a single keyboard, mouse and screen to control a large number of computers and computer-controlled applications.

Argosy is also demonstrating the extent of its cables, connectors and hardware. With the move away from bespoke video and audio interconnections towards standard IT networking, there will be an emphasis on the ease of implementing networks using Cat 5 and Cat 6 fibre and copper cables. "With the industry in transition from traditional broadcast hardware to IT platforms and IP connectivity, it is easy for broadcast engineers to overlook the basics," said Chris Smeeton, director at Argosy. "We do the research into cables and connectors so our customers do not have to do so. In fibre, for instance, we have commissioned rugged and flexible cables, and we can demonstrate how simple it is to make field repairs to fibre installations."

ATEN offers IT connectivity products, notably KVM (keyboard, video, mouse) switchers and extenders

Air time: Ianiro's new wired and wireless monitors

TAKE TO THE AIR WITH BUDGET MONITORS

Ianiro International

Stand: D12

By David Fox

Wireless FPV (first-person viewing) monitors are popular for unmanned aerial vehicle applications, and can be used for traditional productions, giving directors an untethered screen to monitor camera output in real time. With its new 7-, 8- and 10-inch units, Ianiro claims to have hit a new price point, with prices starting at £169 + VAT. The screens are optimised for use outdoors in full sunlight and can receive and decode 5.8GHz wireless signals. With an HDMI input as well as a receiver, the £275 7-inch 1280x800 LED offers wide viewing angles, supports V-lock, Anton Bauer and Sony battery mounts, with on screen displays for histograms and peaking for use as a focus and confidence monitor. The £235 10-inch wireless Field Monitor has HDMI and composite inputs and 1024x600 resolution, while the £169 8-inch Ground Station offers 450cd/m2 brightness, 500:1 contrast ratio, and has a power consumption of less than 8W for extended shoots.

"The ability to use these monitors for location shoots or remote UAV flights makes them exceptionally versatile. Traditional shooters can also simply mount the units to their DSLR or system camera for very low cost monitoring, or detach them for use cable-free," said Nick Allen-Miles, MD of Ianiro International.

Ianiro has two further 7-inch monitors: a 1280x800 unit with HDMI input and loop through; plus a £129 lower-resolution model with HDMI input.

Adder Technology is showcasing additions to the AdderLink Infinity range

STRIKING IP PERFORMANCE

Adder Technology

Stand: G20

By Philip Stevens

Adder Technology is showcasing a range of new products for the first time, including additions to the AdderLink Infinity range.

The AdderLink Infinity 2020 is a new solution that fits neatly into the IP-based high performance KVM (keyboard, video and mouse) portfolio. The 2020 features a transmitter and receiver and provides a dual head, single link solution that delivers IP-based, high performance KVM capabilities. This new model is based on the existing AdderLink Infinity Dual and was developed based on customer feedback, to complement the range of AdderLink Infinity products.

"This new cost-effective solution is ideal for customers that don't require the full functionality of the AdderLink Infinity Dual and is an excellent complement to the range," said John Halksworth, senior product manager, Adder Technology.

He continued, "We are also demonstrating version 4 of our A.I.M. (AdderLink Infinity Manager) that builds on the success of this server."

Version 4 of A.I.M. provides an easy and powerful centralised management solution for a digital matrix. It features a new hardware platform that is more powerful than previous versions and includes configurable user access rights with full audit trail.

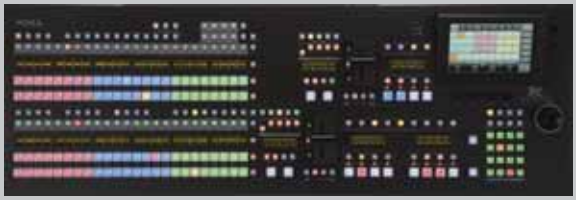
In addition, the CCS-PRO4 will be highlighted at the event. Providing seamless switching between computers with Adder Free-Flow technology, this KM (keyboard, mouse) switch delivers a new set of features for mission critical environments, including redundant power and an ergonomic low profile design. CCS-PRO4 also has an integrated web server allowing administrators to view and monitor CCS-PRO4 devices around their installation, as well as upgrade devices.

MAKING THE SWITCH

FOR-A

Stand: M30

By Philip Stevens



The 2 M/E HVS-2000 is a flexible unit providing up to 40 SDI inputs and 22 outputs

FOR-A is presenting its latest vision mixer, the HVS-2000, together with its new Broadcast Box (BB-404) four-channel server.

The 2 M/E HVS-2000, which is a flexible unit providing up to 40 SDI inputs and 22 outputs, runs on what has been dubbed a V6 HVS2K engine, ready for SD, HD, Full HD (3G) and 4K production. It has a number of ground-breaking features and technologies, including MELite, which transforms a traditional AUX bus into a functional M/E with cut, mix, wipe and key control. This feature provides the HVS-2000 with the production capabilities of a fully functional 6 M/E switcher, and is the building block for features such as upstream and downstream transition effects.

ONStage is a newly developed technology designed specifically for staging events, such as house of worship or corporate events where multiple image magnification displays are used, each with independent transitions. The HVS-2000 is the first switcher that allows operators to see mix, wipe, key and DVE changes with full preview control connected directly to the lever arm transition area.

Also on show is the new versatile, easy-to-use Broadcast Box video server, offering low-cost record and playout. With a range of codecs and based on industry-leading software, the Broadcast Box range offers a cost-effective means of ingesting material and generating different versions from the range of available codecs.

The Rotolight Neo offers precise control over colour temperature

NEO TUNES UP LED LIGHTING

Rotolight

Stand: F02

By David Fox

The new Rotolight Neo is claimed to be the world's first on-camera lighting system with accurate electronic colour temperature display, offering fast, tuneable colour. The bi-colour LED light also delivers 1077 lux at 90cm, equivalent to a tungsten output of 707W (twice that of competing LED on-camera lights), while providing a soft light source and good battery performance. The ringlight uses 120 LEDs to offer full spectrum colour reproduction with an overall CRI of 91 (and a skin tone rating of more than 98) and TLCI of 85. Colour can be tuned from 3150K to 6300K in 10K steps. It has a dual rotary encoder control for brightness and colour temperature adjustment, and uses Rotolight's Dynamic Drift Compensation to achieve smooth dimming from 0 per cent to100 per cent with no colour shift. Neo is powered by six AA batteries for up to five hours (or three hours at 100 per cent power), or via an AC adapter or D-Tap cable, drawing 9W at full power. Available at BVE for pre-order (from £249) as a single or multi light kit, and includes a 10-piece Location Filter Pack including diffusion, skin tone and creative effects filters: shipping expected in April.

The Power to Produce

Panasonic's new PTZ cameras deliver a new generation of technology designed to give producers faster installation times, higher image quality, night mode shooting and enhanced remote control.

AW-HE40's features include:

- Power over Ethernet
- 30x optical zoom
- Newly developed imaging sensors

AW-HE130 provides:

- 24Mb/s H.264 HD streaming for remote recording and monitoring
- Power over Ethernet
- 16 camera monitoring via a browser

For further information on the camera units and a variety of control options, please visit www.holdan.co.uk.

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Capture multiple 4K and HD channels on a single workstation using Quadrus Ingest Machine. With the software running on an HP Z-class PC, equipped with Blackmagic DeckLink cards, you can record in the codec of your choice.

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- Store locally or onto network drives
- Check clips into Avid Interplay
- Edit during capture
- Archive, share, re-purpose and play out

Quadrus Ingest Machine systems have recorded series for the BBC, ITV, Channel 4 and Channel 5.

Stand K30

Developed by: QUADRUS

Visit holdan.co.uk for details

HOLDAN

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Edition	Trade Show Distribution	Event Coverage	Features	Product Reviews	Buyers' Guides	Publication Dates
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ISSUE 2	• NAB 2015	• NAB 2015 Product Preview	• Multiplatform delivery • Feature interviews • Expert commentaries • Sharpshooter series • Audio for broadcast • User reports	• Storage and recording	• Affordable 4K hand-held cameras	• Ad close: March 18 • Distribution: March 30
ISSUE 3	• Broadcast Asia • ANGACOM	• NAB Best of Show 2015 Winners	• MAM and archiving • Feature interviews • Expert commentaries • Sharpshooter series • Audio for broadcast • User reports	• Acquisition	• Transmitters, antennas and RF	• Ad close: May 12 • Distribution: May 22
ISSUE 4	• IBC2015	• IBC2015 Product Preview	• Broadcast over IP • Feature interviews • Expert commentaries • Sharpshooter series • Audio for broadcast • User reports	• Fibre, cable and connectors	• Audio consoles and equipment/accessories	• Ad close: Aug 18 • Distribution: Aug 28

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OPINION

KEYBOARDS AND TEARS

"The human interface to the equipment in a production environment can make or break the capture of never to be repeated highlights," says Tom Favell, MD of Hi Tech Systems

Stand: G30

A mouse and a keyboard can drive a lot of diverse activities in the workflow chain but do you really want to risk a misplaced mouse click and the recovery time to get back to where you were in a live production? Multiple pieces of equipment need multiple control panels – be they dedicated hardware panels or yet more keyboards and mice – that consume a disproportionate amount of control desk space compared with the number of function buttons that are actually regularly used. So, what's the answer?

Automation systems, to a certain extent, help with both of the above in that once set up require little further manual adjustment and the very idea of such systems is that operator intervention is minimised. All well and good for playing out content in a pre-set format but hardly suited for live capture or play in to a production. What's really needed is a system of integrating the control of multiple devices into a single dependable, clear and robust user interface that can be readily configured to suit any particular workflow. This should encompass, for example, video or audio record or play, character insertion and router control. It could also accommodate set-ups of equipment such as glue products, video and audio routing or multi-viewer set-up prior to the production commencing. The key to it all being customisation – the ability to 'build' a control surface to suit a specific operational requirement both easily and cost effectively – and that surface can be a PC monitor, a button panel or a touchscreen, whichever is appropriate.

"Hi Tech has been designing control surfaces for over 20 years – BVE 2015 sees the introduction of its latest system called Array"

Hi Tech has been designing control surfaces for over 20 years – BVE 2015 sees the introduction of its latest system called Array. This is a fully customisable and expandable range of hardware panels and software applications that integrates the control of multiple production tools into one operator-friendly, clear and robust control panel.

You can follow Hi Tech on Twitter @HiTechSysLive

The new rugged cases of the G-DRIVE ev drives can withstand drops and water

WATERTIGHT SECURITY FOR DATA

G-Technology

Stand: M12

By Michael Burns

A new range of rugged hard drives are on show at BVE, promising to keep your data safe.

The G-DRIVE ev RaW with Rugged Bumper and the G-DRIVE ev ATC with Thunderbolt or USB 3.0 can not only take a good beating and can be dropped but, in the case of the ev ATC, can even float.

The G-DRIVE ev ATC drive comes in a watertight, bouyant case that can be dropped from 2m. It keeps the drive protected from dust and is also able to float, presumably to prevent mishaps should you be editing on the beach or by a pool. Compatible with both Mac and Windows, the drive is available with 1TB capacity and with either a high speed Thunderbolt or USB 3.0 connection with data transfer rates of 136Mb/s thanks to a 7,200rpm drive. Prices are £179.95 for the 1TB Thunderbolt drive or £139.95 for the 1TB USB 3.0 drive. The ATC case is also available as a standalone product for those who already have a G-DRIVE ev. The ev ATC with Thunderbolt case costs £99.95 and the ev ATC with USB 3.0 case costs £59.95. The USB3.0 G-DRIVE ev RaW is available in 1TB or 500GB 7200rpm drive configurations, sporting a removable rugged bumper which is drop proof from 1.5m.

G-Technology claimed the unit was extremely portable, being 35 per cent lighter than the original G-DRIVE ev. The drive costs £99.95 for 1TB drive and £79.95 for 500GB.

Compatible with both Mac and Windows, all drives offer a three-year warranty, which G-Technology claims is longer than any other hard drive manufacturer.

LEVITATOR CONJURES UP CAMERA MAGIC

Hague Camera Supports

Stand: F01

By David Fox

New camera support products from Hague include the DSR Dual Shoulder Rig, Levitator, two new dollies and a Mini Jib.

The Hague Levitator is similar to a Camframe, with stabilisation. It is held in both hands, but its handles move freely and the camera is self-balancing, similar to a Steadicam but without counterbalance weights. It uses the camera's own weight for counterbalance.

Up in the air: Hague's new Levitator stabilised rig

As there is little restriction above or below the camera, it can skim over or under items for shots unattainable otherwise. It costs £250 ex VAT.

The £165 DSR can be used with camcorders and DSLRs and can be positioned across two shoulders (for better balance) or a single shoulder. It is based on standard 15x60mm rods for use with third-party components, such as follow focus systems. It has a quick release camera plate that is compatible with most popular Manfrotto video heads, plus either twin handgrips or a single centred handle.

The Hague D9 Table Dolly supports up to 20kg, while the dual purpose Skater Ladder Dolly runs on a ladder to create tracking shots over any terrain. Both have a 75mm bowl, enable tracking shots on any smooth surface, and can track in a straight line or in an arc, to go round an item.

The £250 Hague Mini Jib Traveller K3 is small, compact, weighs 2kg and measures just 82cm for transport. It's ideal for DSLRs and camcorders under 3kg, mounts directly on any video head, and keeps the camera level as the jib is raised or lowered. It can also be mounted horizontally for tracking, similar to a slider.

2K/4K FIELD BACKUP

Nexto DI

Stand: E36

By David Fox

The new Storage Bridge NSB-25 from Nexto DI allows users to backup HD or UHD memory cards on location, without a laptop. It takes interchangeable memory card modules and, with one touch, can generate up to three true back-up copies simultaneously on two removable drives and an external USB 3.0 drive.

It has bays for two USB 3.0 hard drives, plus CF/SD (SDHC/SDXC) memory card slots and a further slot for an interchangeable memory card module, which can be: SxS, XQD, P2 & ExpressP2, Red, Pak Media, AXSM, 2.5-inch SSD (or HDD), or CFast cards. It ships with a user's choice of two memory modules.

For reviewing footage as thumbnails, or to playback 2K and preview 4K video, the NSB-25 has a 5-inch 800x400 touchscreen, where it can show XAVC 2K/4K or other formats, such as MPEG2, AVC-intra, AVCHD, H.264, ProRes, DNxHD and DVCPRO HD. The NSB-25 will also transcode 4K files to H.264 or playback Raw 4K via an upgrade pack available soon. It has an internal speaker and headphone jack, and can connect to a larger monitor via HDMI.

It can also generate a CRC-protected Log file to keep track of usage, and when copying a 4GB or larger file it supports exFAT/FAT/UDF and HFS+ file formats.

A Sync function allows users to quickly offload all backed up files to another drive by touching the screen, and only those files that have changed since the last sync will be copied.

The NSB-25 can backup to three drives at once, from different cards and formats

4K CAM
New JVC 4KCAM camcorders – see us on stand E16 at BVE
TRAVELLING LIGHT?
PACK YOUR ESSENTIALS
Introducing four new cameras from JVC, offering 4K Ultra HD and full HD recording with professional features in a compact design.
The new GY-HM170E and GY-HM200E handheld camcorders feature a 1/2.3" CMOS sensor, recording 4K Ultra HD and full HD files (H.264 4:2:2) at up to 50Mbps to readily-available memory cards. Meanwhile, the GY-LS300CHE camcorder and GW-SP100E remote head camera each use JVC's new 4K Super 35mm CMOS sensor, combined with an industry-standard MFT lens mount, delivering exceptional cinematic effects. For further information, visit www.jvcpro.co.uk/4kcam.
JVC

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MARK-UP FOR EOS C100

Canon

Stand: G12

By David Fox

The entry-level Canon EOS C100 Mark II Super 35mm camera has been upgraded to deliver improved image quality, better in-camera recording quality and greater creative flexibility, plus easier operation and wireless sharing. There is also an improved, tiltable electronic viewfinder and a new flip-out OLED display (just one of many improvements that recognise that the C100 is often used by lone shooters).

It is the first Cinema EOS camera to get integrated Wi-Fi, for file transfer via FTP, and can record HD at up to 50/60p in both MP4 (at up to 35Mbps) and AVCHD (up to 28Mbps), or HD and SD, simultaneously to the two SD cards (and upload the lower bitrate version). There is also browser-based camera control via Wi-Fi.

It also has an extended ISO range of 320 to 102,400, for low-light use, and a new image processing system (based on the more powerful DIGIC DV 4 processor) to reduce moiré and aliasing. Its Dual Pixel CMOS AF technology simplifies finding focus and switching between multiple subjects – it also has Face Detection AF for automatic recognition and focus tracking. A built-in microphone has been added to the camera body, enabling sound recording for continuity in the smallest possible camera configuration.

The C100 Mark II has been upgraded to better serve self-shooters

PERSONAL LTO TO GO

XenData

Stand: P35

By Michael Burns

A USB 3.0 LTO-6 drive that connects to a laptop and allows file archiving and restoring via drag and drop is being demonstrated at the show.

The new system from XenData is the X2500-USB, which writes to high capacity 2.5 TB LTO cartridges.

The 2500-USB writes to high capacity 2.5 TB LTO cartridges

A single LTO cartridge can securely store over 100 hours of compressed HD at 50 Mb/s and XenData said its new system can manage an unlimited number of such cartridges, providing near infinite storage. The company claimed the X2500-USB is ideal for transferring files from camera storage such as P2 or XDCAM to LTO cartridges.

Also at BVE 2015, XenData is demonstrating network attached storage (NAS) systems that securely store video content to LTO, Sony ODA cartridges or the Amazon cloud. These are compatible with a wide range of third-party systems including from Cambridge Imaging Systems, CatDV, Dalet, Evertz, EVS, Focal Point Server, File Catalyst, Grass Valley and Quantel.

The digital video archiving solutions provider is also showcasing its major initiatives in the past year, which include the added support for Amazon Web Services (AWS) Storage across its entire archive appliance and server product range, new robotic LTO storage systems that scale to over 1PB and installation successes at the USA's Public Broadcasting Service, Crew Cuts in New York and N1, the CNN affiliate in Southern Europe.

ENABLING EVERYWHERE EDITING

Timeline TV

Stand: G60

By Michael Burns

Timeline TV is showcasing the latest developments in its post production service offerings in its 'Garden of Timeline' at BVE 2015.

The company, which provides facilities and services for content creators, has announced that it has upgraded its post production facilities to comply with the Avid Everywhere approach to cloud-based collaboration.

Timeline's post production facilities, which include edit suites in Manchester's MediaCity, Ealing Studios and Soho, have recently invested in a full suite of editing software based on the Avid MediaCentral platform, enabling editors to work in the cloud between multiple locations. Timeline said it is also now fully compliant with the DPP technical and metadata standards for file-based programme delivery.

The most recent work from Timeline North, the post production facility in Media City, includes delivering 36 episodes of *World's End* for CBBC, which is due to air in March.

Eben Clancy, Timeline Post Production director, said:

Timeline's post production facilities have adopted the Avid Everywhere vision

"Content creators wishing to utilise the latest technology in post production editing facilities can now use our multiple locations, whether they are in Manchester, Soho or west London, to bring their productions to life, safe in the knowledge that our skilled staff and DPP compliant facilities will deliver the highest quality work."

He added, "Utilising cloud-based editing software, editors can work across multiple locations to enable a more efficient creative process."

wTVision is providing software solutions for hundreds of projects around the world

SHARING THE WTVISION

wTVision

Stand: M18

By Philip Stevens

Software solutions from wTVision include graphics products FootballStats and Studio GC, and playout system ChannelMaker.

As the name suggests, wTVision's portable football solution, FootballStats CG: Single Operation Edition is a version of this software that can be handled by just a single operator, allowing the data collection and graphics playout to be carried out easily. wTVision is currently providing solutions to ten football leagues, with some of those organisation's data collection and graphics playout being controlled by this software and its one man operation.

For newscasts, wTVision is showcasing Studio CG, wTVision's single operation Solution to manage production workflows for news, sports and entertainment. Studio CG controls and manages on-air graphics and clip playout from a single interface, and works with all major market brands of video servers and graphic engines, including Vizrt, Orad, Ross Video, EVS and Grass Valley.

Studio CG integrates with all major Newsroom Systems as well as other third-party solutions. ChannelMaker is ideal for broadcasters that want to create, optimise or expand a TV Channel's architectures. wTVision's solutions for playout automation manages rundown, media, graphic platform, playout server and other devices to ensure a robust and scalable solution for a 24/7 broadcast channel.

Working in a service model, a project-oriented basis or just selling its turnkey products, wTVision is providing software solutions for hundreds of projects around the world.

CAMERA ACCESSORIES ON A ROLL

Denz

Stand: C25

By David Fox

Going Dutch: The new Denzhead keeps the optical axis centred

Denz has a host of new camera accessories, from motorised heads to director's viewfinders, and has added a rig for Sony's new PXW-FS7.

The Denz Sony PXW-FS7 Kit has a lightweight camera base, fits any shoulder pad or tripod, and includes a top plate with adjustable integrated handle. It uses 15mm LWS-rods and Denz offers several adapters to cover all sorts of applications, including a PL-Adapter to support heavy PL-mount lenses.

The new Denzhead (Dutch Angle Camera Head) can roll cameras around their optical axis by 180° while keeping the rotational centre on the optical axis, whereas some systems drift sideways while rolling. The Denzhead is claimed to be "the quickest way to set up a third axis on top of a tripod," in combination with an appropriate tripod plate, such as Sachtler's Touch & Go Plate.

It is compatible with any lens drive (Arri, Preston, Heden, cmotion, etc) and allows users to fall back on full manual control by means of a flexible shaft. It weighs 3.75kg (without motor and control unit) and can carry 10kg.

The Denz OIC 35-A anamorphic viewfinder switches between spherical and anamorphic view. It can be used with PL and Panavision mounts and the ground glass holder allows using all Arriflex 435 ground glasses.

Other new products include: BP12 adapter to allow the Arri Alexa to use Denz's existing bridge-plate system; the DCB 90 bracket, which mounts any digital camera at a 90° roll-angle, for shooting a vertical image; and the Follow Focus Mini EVO, which uses a new drive and damping mechanism, and weighs 20 per cent less than its previous version.

DYNO SOARS TO XTREMESPEED

Grass Valley

Stand: P06

By David Fox

Grass Valley is showing its new LDX XtremeSpeed (LDX XS) 6x ultra-slow-motion camera system, with the K2 Dyno Replay system, which acts as a pan and zoom interface for 6x replay. This allows slo-mo operators to vary the speed of an XtremeSpeed replay using its AnySpeed technology and to use key frames to zoom in on an area of interest in a critical replay. Because there is far less motion blur with the LDX XS than with standard 50Hz-frame-rate cameras, there is more detail viewable for zooming in on fast-moving sports action.

Also new are Ultra HD versions of Grass Valley's LDK system cameras. The B4-mount cameras, use three 2/3-inch sensors, and mean that users can zoom in just as much as they would with a traditional HD camera compared to larger-sensor 4K cameras, offering deeper depth of field, which is important for sports production. The cameras will integrate with current camera control systems, via fibre, and include: CLASS4K (Chromatic Lens Aberration and Sharpness Solution) to improve the sharpness of broadcast lenses; and XF transmission for full bandwidth transport. Ultra HD slo-mo cameras are expected soon.

The new CopperHead 3430AP integrates the existing CopperHead 3400 fibre transceiver with the PowerPlus 3000 power adapter to provide a single, more ergonomic, multifunction unit. It supports 3D and dual-link operation, and is smaller, with reduced external cabling, than the existing system, with improved mechanical stability, lower cost, and reduced case temperature.

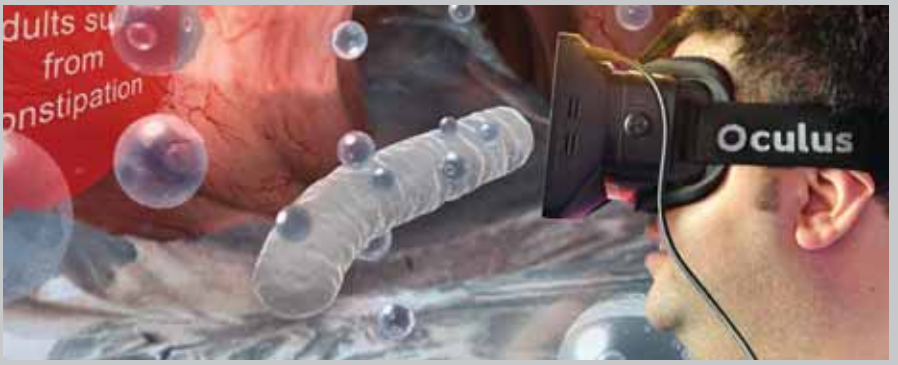
The 3430AP requires only two interconnections: a tactical fibre from Base Station to HDX+, and an SMPTE hybrid fibre cable from HDX+ to the CopperHead 3430AP, which provides signal communication and camera power.

WEST END RIFT DOES INNERSPACE

West End

Stand: D46

By Heather McLean



Going where no man has gone before: West End and Oculus Rift

At BVE, West End is demonstrating the commercial enterprise applications of using virtual reality (VR) technology using Oculus Rift, with content created by West End.

West End executed content for Oculus Rift, provider of groundbreaking VR technology used within the gaming world, for the medical profession. Showcasing at BVE is the West End colonoscopy experience, which allows users to travel through the colon of a patient.

Designed originally for a medical conference, the colonoscopy Oculus Rift content allows users to walk around inside the human body, opening up a plethora of uses for the medical profession.

The showcase is not meant to stop just at the medical industry however, stated West End CEO, Graham Power. "We've been working in film and animation for 20 years, but even with only a couple of years of virtual reality, we're convinced that this unique medium is going to change a lot of what we do. With this type of technology no one is restricted to one set of uses for the resources that can be created, for all types of vertical markets, from medical to broadcast, to manufacturing and construction, to the armed forces. The possibilities are endless."

INBRIEF

Shared storage

Following last year's BVE debut, ProMAX Systems returns to share news about its new Platform Workflow Servers and new developments to Cache-A Archival appliances since ProMAX acquired the Cache-A Corporation last summer. Demonstrations include workflows of the Platform Portable that easily transform existing hard drives into shared storage for video editing, and the Platform Series 4 that has built in Media Asset Management, Transcode and Render capabilities through a new web-based user interface.

Stand: E40

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BV EXPO
Stand: N28

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IO INDUSTRIES

FUSION VFX FOR FREE AND BUNDLED FOR STUDIOS

Blackmagic Design

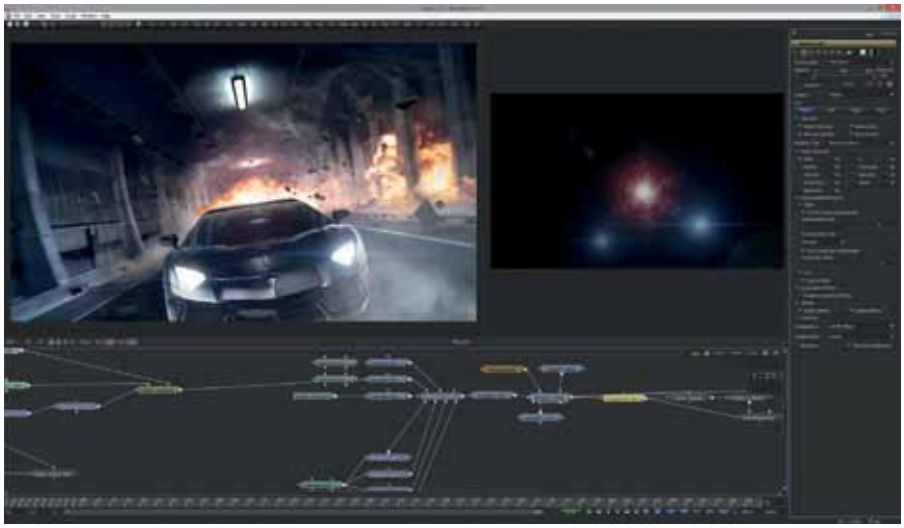
Stand: K20

By Michael Burns

Advanced visual effects suite Fusion 7, including a free edition of the software, is being showcased at BVE.

The 64-bit visual effects and motion graphics suite for Windows features an infinite 3D workspace and node-based workflow for quickly building unlimited effects. Offering advanced 3D compositing, paint, rotoscope, retiming, stabilisation a 3D particle generator and titling tool, it also includes multiple keyers, including Primatte.

Fusion 7 lets customers import and render 3D geometry and scenes from other applications as well as create their own elements from scratch. Technical support is also available via the Blackmagic Design community forums. Fusion 7 Studio is a complete bundle of VFX and motion graphics solutions with collaborative tools and unlimited network rendering for creative teams and larger facilities, available for £635.



Fusion 7 features an infinite 3D workspace and node-based workflow for VFX

Fusion 7 Studio includes everything found in the free Fusion 7 software, plus adds extra high-end features such as optical flow tools for advanced retiming, stabilisation and stereoscopic 3D production, support for third party OpenFX plug ins, and distributed network rendering so customers can render jobs on an unlimited number of computers at no additional cost.

Fusion 7 Studio also includes Generation, a studio-wide multi-user workflow and collaboration tool that helps creative teams manage, track and review versions of every shot in a production. Customers can also move projects from the free Fusion 7 software to a workstation running Fusion 7 Studio and take advantage of workflow collaboration and unlimited distributed network rendering.

BBC PICKS ARTIST INTERCOM SYSTEM

Riedel Communications

Stand: P24

By Heather McLean

Riedel Communications is showcasing a project with the BBC here at BVE. The company recently announced that BBC Scotland has used a Riedel Artist digital matrix intercom system along with the broadcaster's most extensive IP deployment to date to support communications for its Scottish Referendum broadcast.

By augmenting and expanding the building-wide Riedel system used for day to day business at its Pacific Quay facilities in Glasgow, the broadcaster was able to establish effective VoIP communications among outside broadcast venues across the UK.

The Riedel Artist deployment allowed BBC Scotland to employ VoIP panels from London to Shetland, all connected to its Glasgow facilities, in a versatile alternative to using ISDN lines. A preassembled and pretested integrated kit provided straightforward plug-and-play operation at each OB site. This reduced the time and complexity of on-site set up and configuration. This approach provided much greater functionality at each OB location, where the dual-channel panel made it easy for users to speak to key technical staff back at Pacific Quay.

Riedel chosen by BBC for Scottish Referendum broadcast

Paul Rivens, UK general manager at Riedel, said: "The BBC has relied on our Artist system for daily operations for quite some time now, and we worked closely with the Pacific Quay IT and technology team to ensure a smooth extension of this system to accommodate comprehensive coverage of the Scottish Referendum. The resulting communications system supported a rich and dynamic broadcast programme for this historic event."

CORVID I/O POWER FOR 8K COLOUR AND FINISHING SYSTEM

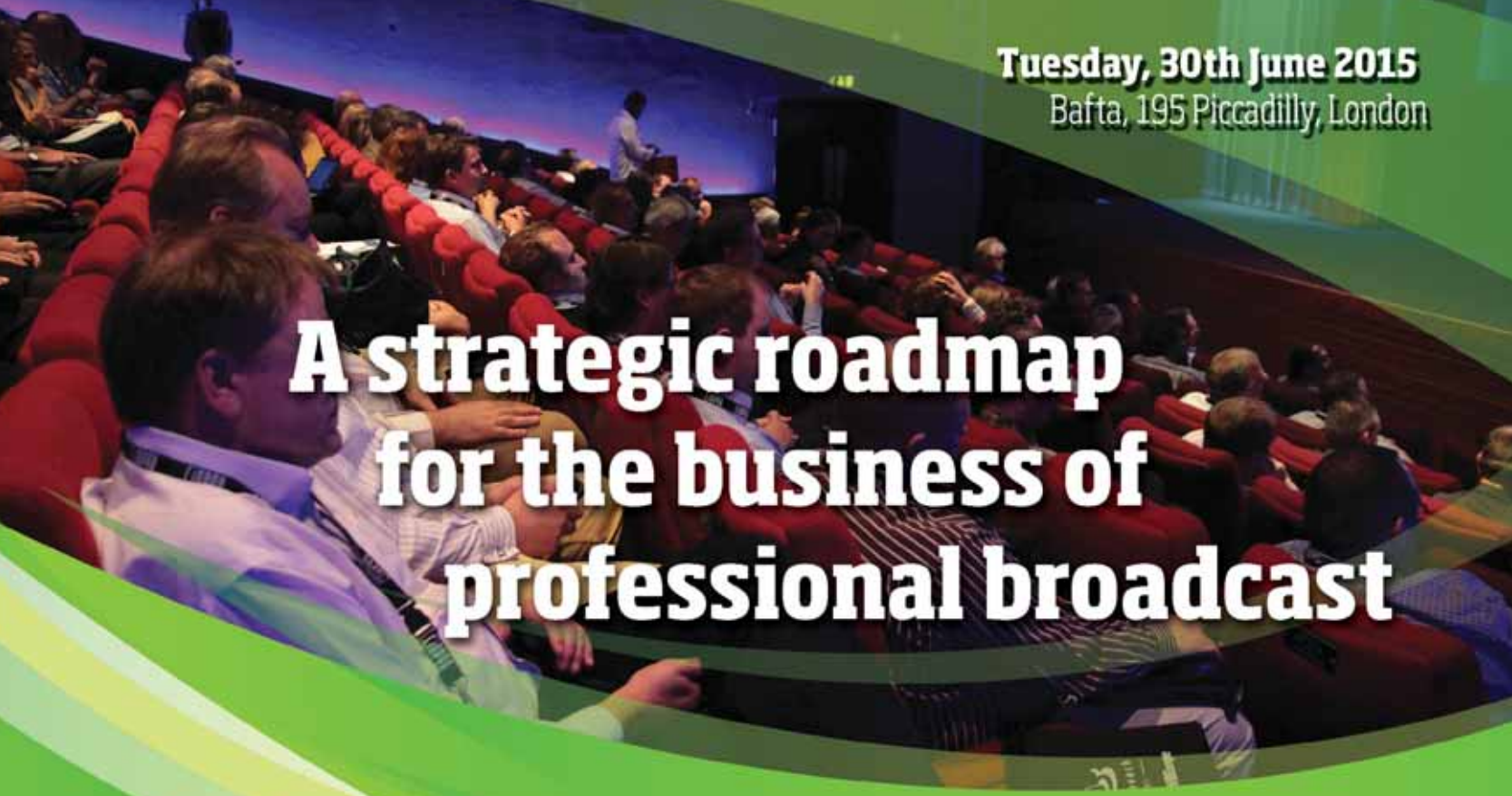
AJA

Stand: G20

By Michael Burns

Two exhibitors are taking advantage of new I/O technology to bring 8K post into real-world workflows.

Quantel is adopting AJA Corvid 88 as the video I/O platform for its Pablo Rio 8K colour correction and finishing system. The system includes four Corvid 88 cards and also makes use of three Nvidia Tesla K80 GPU accelerators, with two GPUs per board, for realtime 8K 60p processing. Quantel claimed its new Pablo Rio system would make 8K 60p post production practical, moving 8K out from the laboratory into real-world production. The 8K system, which will ship this year, was developed by Quantel in collaboration with Japan's national broadcaster and 8K advocate, NHK. Corvid 88 is designed for development partner applications that require multiple simultaneous input and output streams. Each of Corvid 88's eight 3G-SDI connections can be set programmatically as either an input or output and each can support a different video format, provided all formats use the same clock timing. This allows for flexibility in applications where high-density I/O is required. Connections can also be linked together to support Dual Link or 4K/UltraHD formats and higher. Corvid 88 can power a single or multiple slot solution, available in either low-profile or full-height PCI form factors. Nick Rashby, president of AJA Video Systems, said: "Quantel is one of the earliest adopters of our Corvid 88 solution, and also one of the first manufacturers to support broadcasters with a finishing solution for 8K workflow."



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OPINION

MOVING WORKFLOWS FORWARD & INNOVATING

Nick Rashby, AJA Video Systems, talks about innovative workflow solutions

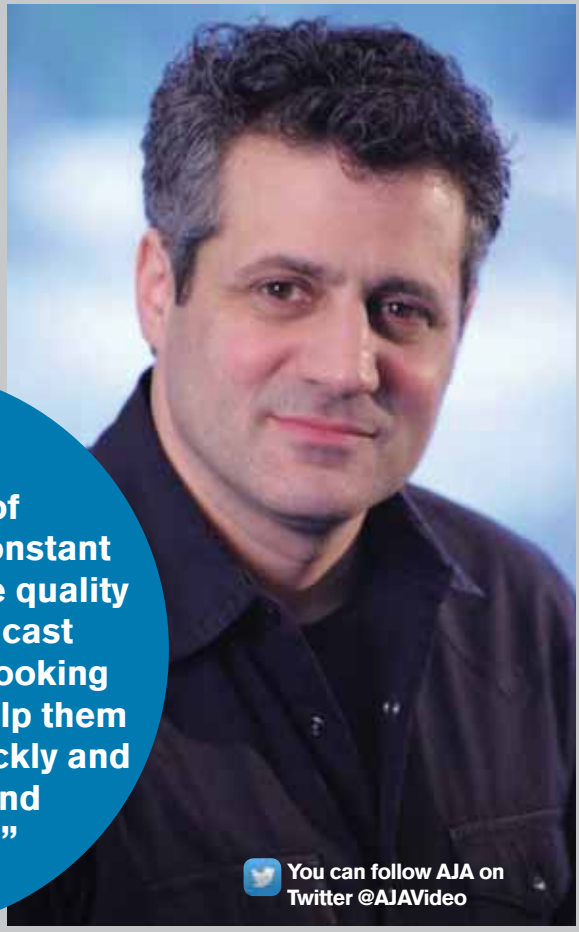
Stand: G20

This is an exciting time for the industry. There are more opportunities than ever before for content creators to reach audiences without having to rely on traditional publishing and distribution models; though innovations in broadcast with existing networks and new players like Netflix, Amazon and Hulu continue to drive companies like AJA to further innovate on our workflow solutions.

We've recently released our CION professional camera, making lens-to-post workflows more efficient than ever before, and solutions like our Ki Pro family of products are in use for everything from live event production and streaming to simplifying capture, record, playback and monitoring on set or at a post or broadcast facility.

With the proliferation of formats, and the constant drive to boost image quality standards, broadcast professionals are looking for solutions that help them move files more quickly and efficiently around their facilities, or in on-set workflows, and AJA is at BVE showcasing products that move workflows forward at every stage of the production cycle.

"With the proliferation of formats, and the constant drive to boost image quality standards, broadcast professionals are looking for solutions that help them move files more quickly and efficiently around their facilities"



You can follow AJA on Twitter @AJAVideo

NEW MERCURY RANGE OF SNG ANTENNAS LAUNCHED

Sat-Comm Broadcast

Stand: K02

By Heather McLean

First time BVE exhibitor, satellite and broadcast systems integrator Sat-Comm Broadcast, is demonstrating two new offerings in its Mercury range of 'Driveaway' SNG antennas.

The Mercury 75 is lightweight and affordable, and ideal for a wide range of applications from video streaming to providing fast, reliable internet access, the company stated. It can be easily integrated onto most vehicle roofs, and with a new auto-stow feature, Sat-Comm said it is safe, easy and reliable in operation.

Making its first UK appearance at BVE is the new Mercury 100Ka. This is the first affordable 1m Ka-band band Driveaway antenna on the market. With a significantly improved link margin over the 75cm version, it is suitable for the most demanding high bit rate applications.

QUICK TRANSFERS

Aspera

Stand: J15

By Melanie Dayasena-Lowe

Aspera is presenting its range of high-speed file transfer software and the Aspera Orchestrator workflow automation solution that supports digital delivery standards including ADI and DPP.

Visitors can learn more about the new capabilities of the Aspera Transfer Platform such as:

- Aspera On Demand Platform: the latest version supports the transfer and synchronisation of the largest Ultra HD files or millions of small files direct to cloud storage and integrates with every major cloud storage provider.
- Auto-scaling Transfer Platform: it automatically scales and expands transfer capacity of Aspera server software in the cloud.
- Aspera Orchestrator: new plug-ins have been added to the library of over 50 third-party applications that can be invoked within an Aspera Orchestrator workflow.
- Aspera ScaleDB: all transfer performance statics are captured by a new scale out data store for distributed, high throughput collection, aggregation and reporting that provides key metrics.
- Aspera Drive and Aspera Drive for Mobile: it allows users to remotely browse, drag-and-drop transfer, sync and exchange person-to-person rich media content and files.
- Aspera App for Microsoft SharePoint: the app enables users of the SharePoint document library to transfer any size files and directories quickly and at full available bandwidth regardless of distance.

4K SHOGUN GOES ON THE RECORD

Atomos

Stand: H30

By David Fox

The Atomos 4K Shogun monitor and recorder recently started shipping, and is about to get some firmware updates. It has a 1920x1200 SuperAtom IPS 7-inch touchscreen for monitoring and control, and records 4K ProRes or Raw formats as well as high frame rate HD (up to 120fps).

Before the end of February the Shogun firmware will add Avid DNxHD recording, 3D look-up tables and 4K/Ultra HD to HD down conversion on loop out and playback. "3D LUTs and down conversion have been a very common request," from customers according to a spokesperson.

Leading the drive to 4K: The Shogun on a Panasonic GH4 camera

Expected later this spring are: FS Raw to ProRes 4K/UHD 24p, 25p 30p direct to disk and FS Raw recording to Cinema DNG, plus Cinema DNG for C500, FS series etc., while hardware updates will include shipping the dual-disk Master Caddy RAID, to give the most affordable possible recording in 4K using HDD media, and an optional adapter to enable CFast media to be used.

Also coming soon is the Atomos Power Station, which brings hot-swappable batteries, offering continuous power, to almost any type of camera or other portable equipment, including the Shogun.

It can deliver up to 48W, which limits the size of lights or complex camera rigs it can be used with, but for most users this should be more than enough. It can power three devices, and has a built-in charger, with DC input, that charges one of the two included 2600mAh NP-size batteries in one hour (or both in two hours). There are also two USB outputs for phones and mobile devices.

INBRIEF

Needles and pins

Dedleg Design, a new company formed by a UK soundman, is launching its first ever product at BVE. Dedleg is a two-stage carbon fibre monopod, which will fit to any sound bag. Designer Paul Zanders said: "You carry in your bag a sophisticated recording studio. You are able to record multiple files to multiple tracks with embedded metadata and timecode stamps. You have the power to mix numerous inputs and outputs to achieve perfect audio. Most of the time you have to do all this with one hand in a bag you wear around your neck. It's about time you got some support."
Stand: C45

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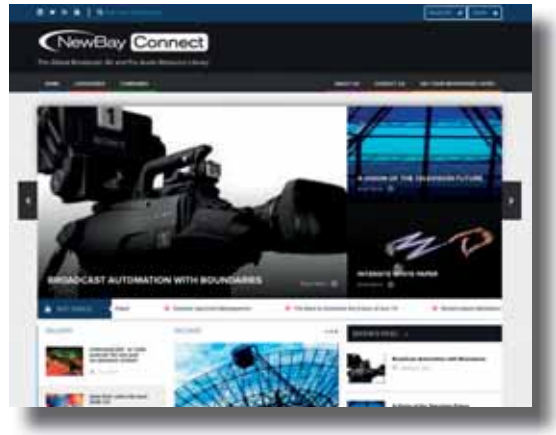

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Greg Hoskins: "Both BBC and ITV have purchased the Signiant Media Shuttle system allowing its suppliers to deliver content directly to the broadcasters"

STANDARDS DELIVERY

Signiant

Stand: S23

By Philip Stevens

As a key provider of enabling technology in the industry's move toward end-to-end file-based workflows, Signiant has been instrumental in the practical implementation of the initiative to receive digital programme content via a single common file delivery format.

Signiant provides technology that accelerates the transfer of digital files over public and private networks, a critical part of any digital supply chain operating at scale. UK broadcasters such as the BBC and ITV had adopted Signiant solutions in preparation for DPP compliance. "The technology is being implemented by these companies for a portion of internal file exchange, to move some content between multiple companies working on the same programme, and finally for delivery of a selection of complete programmes from the content producer to the broadcaster," explained Greg Hoskins, managing director EMEA and APAC. "Both BBC and ITV have purchased the Signiant Media Shuttle system allowing its suppliers to deliver content directly to the broadcasters."

He added that once these suppliers have seen the ease of use of Media Shuttle, they have purchased similar set-ups to transfer media to sub-contractors such as post houses.

One such post house is UK-based Smoke & Mirrors. Using the Signiant platform, Smoke & Mirrors now moves large files several times faster then it did using FTP technologies. In the first seven months of use, the company moved more than 30TB of content.

Hoskins said a recent addition to the Signiant package is Cloudspex. This enables content to be checked prior to delivery to ensure it is compliant with the broadcaster's required standards.

STRONGBOX STORAGE COMES TO EUROPE

Stordis

Stand: P12

By Heather McLean

German company Crossroads has announced at BVE that it is working with distributor, Stordis, to bring its StrongBox storage product to Europe. Stordis is the exclusive broadcast sector distributor for the product.

Crossroads StrongBox is a network-attached storage (NAS) appliance built to simplify data access and provide the most cost-effective storage for unstructured data. With its intelligent storage management, StrongBox delivers embedded data protection for all online, nearline and archive storage needs and is integrated with Avid Workflow.

StrongBox leverages LTFS/LTO media for low cost, ultra-scalable content preservation. A simple to use solution for long-term video storage, StrongBox empowers users to archive simply in file-based workflow. The StrongBox Archive Utility allows the user to archive assets with a simple drag and drop from Avid Interplay to the StrongBox NAS.

Paul Reeve, sales director at Crossroads, commented: "Crossroads has a long history in tape and we've been trying to bring that into the 21st century. The way we are doing that is with StrongBox. We solve the problem of cost-effective, long-term storage. Storage needs are growing exponentially today thanks to HD, so there is a massive challenge to store and then to manage content.

"StrongBox looks like any other storage solution but it can grow infinitely, and it is easy to recover content quickly and cost effectively, unlike cloud solutions that can be cheap to use, but expensive to get content back," continued Reeve. "We make tape intelligent!"

The StrongBox product was launched four years ago and is now in its third generation. The company is focusing more on the media space so has signed up with Stordis because of the distributor's strong connections in media, experience in storage and networking, and ability to provide StrongBox as a value added solution.

ULTRA HD STUDIO FOR LESS THAN £20K

Holdan

Stand: K30

By David Fox

A complete three-camera Ultra HD studio for under £20,000 with everything needed to go on air is being shown by Holdan. It includes an integrated UHD portable production unit for camera control, signal switching and routing, monitoring, recording and crew communications.

It is designed to make it easy to move to 4K, while still being suitable for HD production. "It is all configured and ready to go. We've even thought of the headsets, cooling fans and all the interconnectivity," said Holdan MD, Chris Daniels. "It is all fibre-based, which is amazing for £20K."

It uses Blackmagic Design's 4K Studio Camera and ATEM 1ME Production Studio 4K, which can output simultaneously in 4K and down-converted HD. There are also 4K SmartView and SmartScope Duo displays for full resolution monitoring and signal analysis, plus FieldCast's new optical fibre technology and Panasonic Lumix zoom lenses.

"One of the things we want to demonstrate is how quickly we can set up and pack away the entire studio. Exhibitions have a very short build and breakdown time, yet the portability and plug and play nature of the Blackmagic kit means that this will not be an issue. Customers will be able to set up their own complete UltraHD studio – in any location – in a matter of minutes," added Holdan director, Allan Leonhardsen.

Ready for the 4K future: Chris Daniels with the new UHD studio kit

INBRIEF

FAST service at RTÉ

Working with its channel partner, Eurotek, Telestream has supplied its Lightspeed server system running Vantage Transcode Pro for integration within RTÉ's new FAST file-based media management system.

Media is ingested from tape or file, in SD or HD format, in preparation for transmission.

At the Irish broadcaster's facility, Telestream's Vantage transcoding software combines with its Lightspeed acceleration system to generate multiple output profiles for ingest of broadcast media, particularly Smooth Streaming and HLS formats for proxy-viewing.

The Telestream system will enable ingested media to become available to QC viewing stations, editorial staff, and others within a very short time from ingest.

"Lightspeed's performance has enabled us to provide a better service to our internal users, and to increase the number of simultaneous transcode operations we can perform, whilst the Vantage transcoding video quality enables us to deliver excellent picture quality for a given bandwidth," commented Myles Donoghue, project manager at RTÉ.

Having worked closely with RTÉ and TMD throughout the project, Eurotek played a central role in the integration of the transcoding system. It helped RTÉ test and integrate Lightspeed, providing on-site technical expertise and working closely with TMD's engineering team to help define and implement the integration.

"RTÉ's adoption of Telestream Vantage and Lightspeed to facilitate new file-based workflows sends a strong message to the broadcast community of the quality and cost-effectiveness of the Telestream product," stated Kevin Moore, managing director of Eurotek.

Stand: P16

IPAD SWITCHER GOES LIVE TO AIR

Teradek

Stand: H12/K30

By David Fox

An app that allows users to do a whole, multi-camera video production from an iPad has been launched by Teradek. The Live:Air iPad Production Suite can cope with up to four live streams at once, as well as playing-in any recorded video, adding graphics, transitions and effects.

Teradek makes a host of small streaming devices, including its tiny new VidiU Mini, and wanted to "take the idea of being mobile and portable and apply the whole live switching interface to it," explained Teradek software engineer, Richard Billett.

For single camera productions, the app can be used to overlay titling and sports scores, even if the only video source is the iPad's built-in camera.

It can import live video from a GoPro, DSLR or any camcorder using any Wi-Fi-enabled Teradek encoder. Every source is automatically discovered and configured, and can add more feeds during a live broadcast.

Richard Billett with the VidiU Mini-equipped GoPro and Live:Air iPad Production Suite

Its new VidiU Mini (barely bigger than the GoPro it is being shown on) is a miniature HDMI H.264 encoder that can stream full HD to any online video platform or to Live:Air. It has an internal li-ion battery with up to three hours runtime, bluetooth for quick device configuration, dual band Wi-Fi, and integration with the most popular web streaming services, including Livestream, Ustream, and YouTube Live.

"We took the best features we've developed over the years for our popular VidiU encoder and put them into a smaller, easier to use device suited perfectly for action cams and DSLRs," said Teradek CEO, Nicol Verheem.

VidiU Mini is available next week, while Live:Air will be downloadable from the Apple App Store on 28 February for $99.

THE NEXT GENERATION VISION MIXER

EVS

Stand: K06

By Philip Stevens

"As an industry first, DYVI allows you to use more than one keyer – chroma or luminance – in a single layer" – Fernando Lopez Cisneros, EVS

According to Fernando Lopez Cisneros, business development manager at EVS, the company's new DYVI production suite presents a new approach to live content creation. "By taking advantage of the latest IT technologies, DYVI puts the broadcaster in control – and makes collaborative remote production a reality. The enterprise-grade IT elements mean all switching and control can be done in a different city or country – live, real time and uncompressed. Even in multi-user applications, processing modules can be remotely used from every control panel in the network for precise operation. This means that the number of production personnel needed at a remote location can be dramatically reduced."

Lopez believes the powerful combination of IT hardware, creative software and a highly intuitive user interface of DYVI is transforming the way video is produced. "The scalable architecture of DYVI means you choose only the resources you need. By optimising the capital investment and keeping the operation simple, your team can focus on the task at hand – producing spectacular content."

The full 3D DVE engine means that DYVI's processing modules are among the most powerful in the switcher industry. The most complicated effects with multiple layers can be created and assigned to a single button in the programme bank.

"As an industry first, DYVI allows you to use more than one keyer – chroma or luminance – in a single layer. The possibility of having multiple chroma keys – each one with different settings – on the same keyed source layer brings a whole new level of production capability than ever before," explained Lopez.

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